

# IT'S ONLY ROCK'N'ROLL

SEPT. 1978  
VOL. 1, NO. 6

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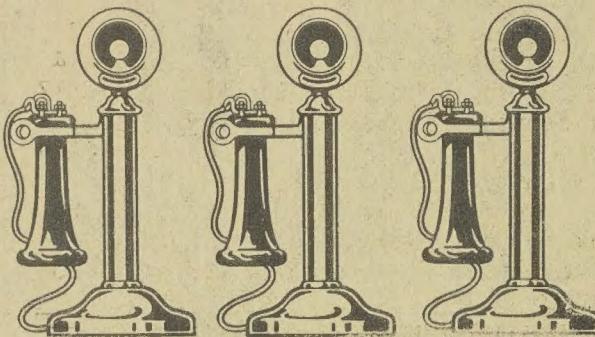
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## —HELLO IT'S US—

Welcome to *It's Only Rock and Roll*. What are you being welcomed to anyway?

*It's Only Rock and Roll* is a newspaper/magazine of sorts put out by a few people who know and love music and believe it's time for a semi-intelligent, semi-informed rag about music on the local scene.

Because no one is adequately filling the music news and information void in San Antonio, we decided to try to fill it ourselves.

By our personal credos *Rock and Roll* is what gets us and a lot of other people through the day and deserves a newspaper at least.

Now, what exactly is *Rock and Roll* and, by extension, what will you be seeing in these pages?

To us *Rock and Roll* is, of course, the music of everyone from *Elvis Presley* to *Elvis Costello*, and it's more. *Rock and Roll* is a lifestyle that includes *Saturday Night Live*,

*Muhammad Ali*, chicken fried steak, cars with dead batteries, *Rocky Horror Picture Show* and working overtime to afford concert tickets and vinyl habits.

Sound complicated, silly, insane, unclear? It is all that and more. Best of all it's fun and we'll attempt to write about it, show pictures of it and make a meager living from it as long as it stays complicated, silly, insane, unclear and fun.

The newspaper business is, by and large, a losing proposition. It's a killer--mentally and physically, it's a very expensive hobby and it takes a lot of cooperation from writers, readers and advertisers in order to achieve any kind of success.

If *It's Only Rock and Roll* ceases to be a joy to do we'll walk away and do something else--but it will all be *Rock and Roll*.

We hope you'll help us also. Now it's time to *Rock and Roll*....

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## IT'S ONLY ROCK'N'ROLL



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## coming your way

CHEAP TRICK will make their third San Antonio appearance with FOREIGNER at the Convention Center Arena on September 27 at 8 p.m. This is the first concert in the Arena since construction began in the fall of 1976.



BOB DYLAN will appear in concert at the University of Texas Special Events Center November 25. For further information on this show contact the Center. Tickets should go on sale the second week of October.

LATE NOTE----KEITH MOON was found dead in his apartment September 7. At last report Police stated that Moon's death was caused by a drug overdose. No further information is available at this time

BOB SEGER along with the Texas group Toby Beau will be in concert October 13 at the Convention Center Area at 8 pm.



DANNY KAYE will conduct the San Antonio Symphony September 30 at the Theater for the Performing Arts. This should be interesting since Kaye does not read music.

## coming your way

### AUSTIN

9-16-Ruby Starr/Pavlov's Dog/Armadillo  
 9-22-Doug Kershaw/Opry House  
 9-28-30-Delbert McClinton/Soap Creek  
 9-28-George Benson/Gato Barbieri/Special Events Center on UT campus  
 9-29-Talking Heads/Armadillo  
 11-12-Stefan Grossman & John Renbourn/Armadillo  
 11-25-Bob Dylan/Special Events Center on UT campus.

### FT. WORTH

10-1-Yes

### SAN MARCOS

9-15&16-Nitzinger/Too Bitter

### SAN ANTONIO

9-21-Willie Nelson/Don Bowman/Ray Wiley Hubbard/Municipal Auditorium  
 9-27-Foreigner/Cheap Trick/Arena  
 10-6-Bill Cosby/Turtle Creek  
 10-13-Bob Seger/Toby Beau/Arena

### NEXT ISSUE

Garfield Interview

Blue Oyster Cult

Cheap Trick

Overload

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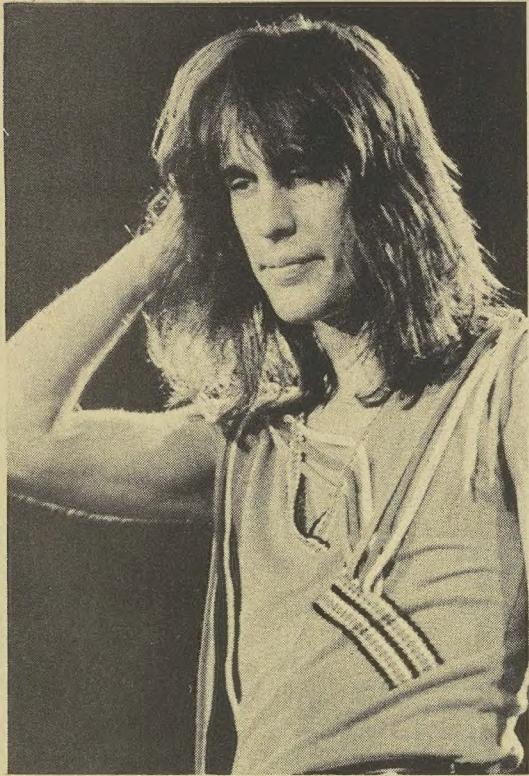
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# In Concert

photos Robbin Cresswell



Todd Rundgren- Armadillo-Aug.11&12



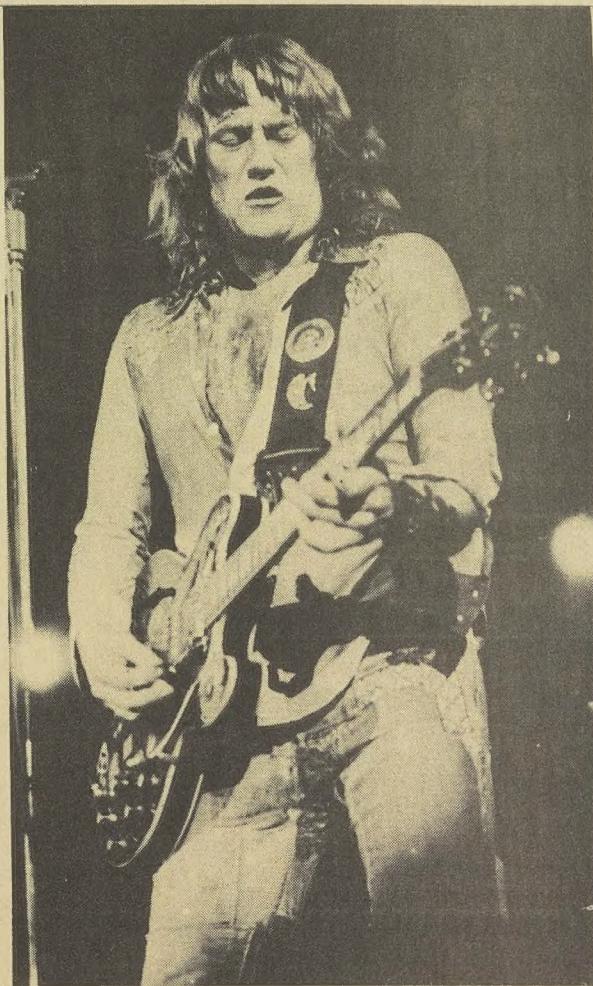
Black Oak- Muni Aud. SA-Aug.11



Blue Oyster Cult-Municipal Aud. SA-Aug.20



Roadmaster- Muni Aud. SA-Aug.11



Alvin Lee and Ten Years Later-Aug. 11

# UFO... IDENTIFIED

By Monte Martinez

The European rock group UFO played concert dates throughout Texas during August. IT'S ONLY ROCK'N'ROLL followed their South Texas dates of San Antonio, Austin and Corpus Christi.

San Antonio's thirst for hard rock is well known. "It's strange, they really demand hardrock. We do really well there. What's that station? Oh yes, KMAC. They really promote hardrock there," says an appreciative Phil Mogg during a conversational lunch with IT'S ONLY ROCK'N'ROLL.

It's three in the afternoon and Phil, with his heavy British accent asks for "a cheese omelette, please", and the confused waitress heads towards her destination. "It's the only safe thing to order when you're in a different city each day.

"We toured Britain for three weeks in July and we've been in the states two or three weeks." Noting the club scene in England to Phil, he recalled, "It was a lot of fun back then (doing clubs in England from 1971-73, before signing with Chrysalis Records) and it's still fun, but our time is structured now. A certain time for writing and studio work. But we've got to have fun."

Curious as to what they are doing for their next album as a followup to Obsession, we learned, "We'll have time to write during our break of this tour between November and February, but our next album will probably be done live."

In the earlier days of your band and with your first three albums you had guitarist Mick Bolton. What has become of Mick? "Mick didn't share the same desire to continue working at what we had accomplished. Mick just loved playing. We started working under schedules and Mick left us. Musically he is doing nothing. Me and Andy still see him every so often." How were you treated in England in the beginning of your career? "We were treated very well, really. Our first album was successful and it was recorded on just an 8 track. It's interesting, we really only made one album (while on Decca Records)

which was "UFO 1". That's the only one we made for distribution. "UFO 2" was an album which was really a demo. What we had was virtually demo tapes. We turned around two weeks later and the guy released it as an album. As far as we were concerned, that was a demo. The "UFO Live" album came out in Japan. We didn't even know we were recording it. They had done it on a four track machine. The bass, drums and lead guitar on one channel, voice and audience on the other. Well, I really must get goin', we have a sound check at 5:00. Thanks for your thoughts. It was a great lunch."

## UFO'S CLOSE ENCOUNTER WITH CORPUS CHRISTI

UFO played before an aggressive crowd in the Ritz. The Ritz's fine atmosphere and the crowds eagerness set the stage for what had to be one of UFO's rockinest performances. Opening with the appropriate song "Hot'N'Ready" (considering UFO's performance and the Texas heat) the power rock band covered much material off their new album.

Their mixture of hard and heavy rock



photo by Monte Martinez



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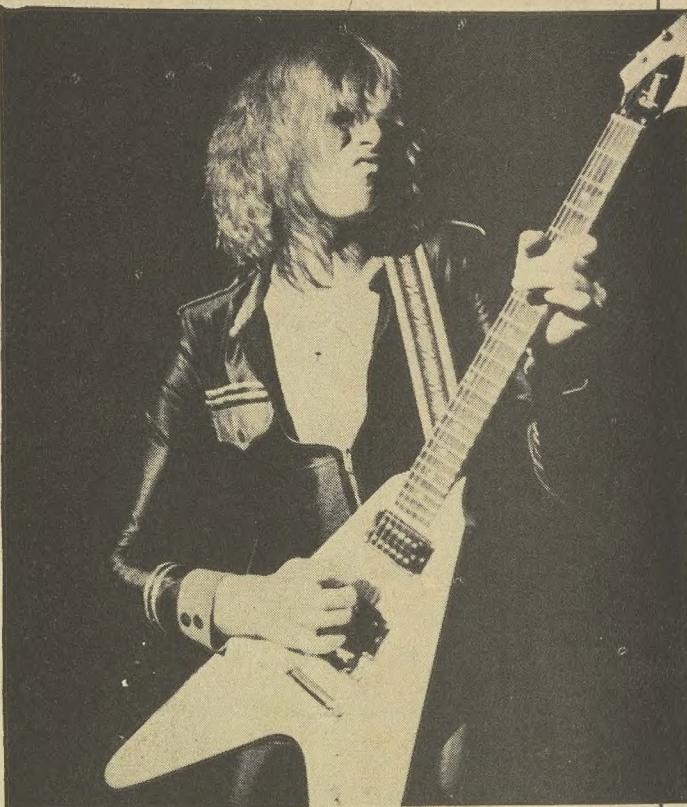
and roll interlaced with rock ballads such as "Cherry, Cherry" and "Lights Out" gave the audience time to appreciate their music fully. The bands music is a combination of raw power, driving rhythm and blistering guitar intertwined with distinctive vocals and excellent keyboards. Paul Raymonde is the keyboardist whose versatility sets the mood for many of their complex compositions such as "Lights Out". Paul's awareness of their sound is reflected through his fine rhythm guitar work which he occasionally shares with lead player Michael Shoenker. Shoenker is the notorious leader of the pack. Germany, his homeland, is well known for its craftsmanship and Michael is a master craftsman of the lead guitar. The key is his ability to concentrate, seldom eyeing the audience or his band, but intensely listening to and creating the music. Andy Parker's powerful crisp drumming and Pete Way's forceful bass playing are the mainstay and backbone of the UFO sound. Incredible tightness is mandatory with the UFO sound. This kind of musicianship is also a showcase for Phil Mogg's unique vocals. He shouts with raw power in the heat of their hardest rock'n'roll and yet his voice is soothing on the ballads.

The Ritz was the scene of UFO's final landing in Texas. This stage performance left nothing to be desired, except more.

#### BEHIND THE SCENE

Backstage we found Michael Shoenker roaming around by himself drinking a Coors. While in San Antonio and Austin we found him to be quite withdrawn. On this night however, the quiet, softspoken Shoenker opened up. In reference to Rudolf Shoenker, guitarist of Scorpions, Michael relayed, "Yes, he's my brother. I see him every few months. It is harder for them to come to this country than for us. They don't know the right people and might get taken advantage of." As Michael opened another Coors, we spoke of his experience as guitarist with Scorpions. "I was young. I was 16. We played Germany only. Many, many clubs." In answer to how he met up with UFO he explains, "They had played Germany a lot. One night I met with them. They were looking for a guitarist and asked me to play." While in conversation with Shoenker, bassist Pete Way and key-

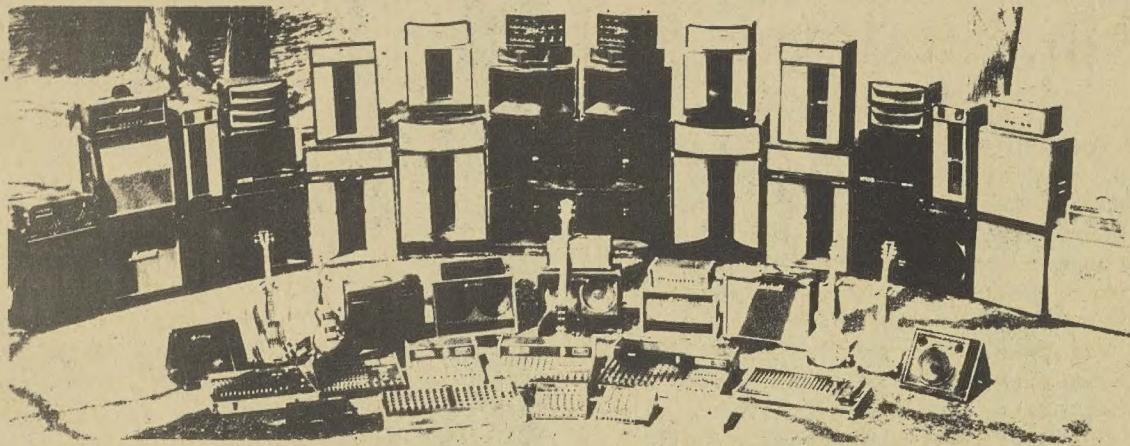
photo by Monte Martinez



A master craftsman at work.

boardist Paul Raymonde were constantly clowning with one another. Pete looked bewildered because few people ever get through to Shoenker. We then asked Pete about a certain bass guitar riff he improvised while in between encores that night at the show (from "UFO Flying"). "Did I? Yes I remember. Wow. That's really Led Zeppelin's "Communication Breakdown"!" We mentioned that we didn't hear "Electric Phase". "Well, that's too complex a song to reproduce on stage." As we talked Paul was scanning through our August issue of this magazine and came across an interview with Angus Young and Bon Scott of AC/DC. "Now these are some partying people! Our tours somewhat coincided and we met Bon and Angus one night." As Phil Mogg staggered in through the door "We have our own Bon (pointing to Phil)." Turning through the pages, "Can't stand Springsteen. Hey, who's that blond (Blondie's Deborah Harry)? Yesterday & Today, we used to see them when they were just playing California. Never have seen the Stones. That's alright (IT'S ONLY ROCK'N'ROLL magazine) I like it."

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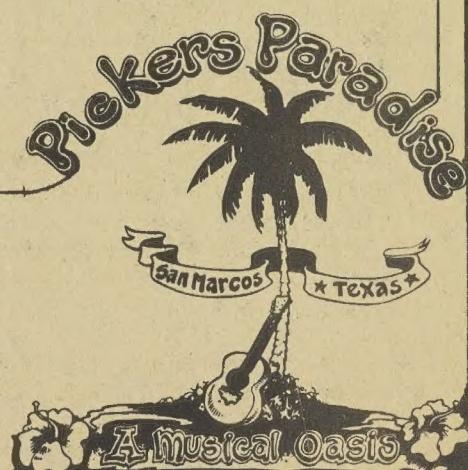
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# Rock'n'Roll Ala Nitzinger

by Ron Young

If anyone remembers the hard-rock group Nitzinger from the hey-day of San Antonio's Jam Factory ('69-'71), then you're as old as I am. So whaddaya say we get together and talk about great acid trips of the past?

John Nitzinger is a Texan-grown gonzo guitarist of the same caliber as Ted Nugent (although more tasteful). He's the same wild and crazy guy who wrote half the songs on Bloodrock's five albums. The same guy who helped give teeth to heavy-metal rock. The same guy who's two Capitol albums from the early '70's and one 1976 album on 20th Century Records are considered collectors items.

## HEAD FIRST GIG

John Nitzinger and his group packed the 300-seat Head First Club recently with their brand of hard-nosed rock'n'roll. Nitzinger rarely had played outside of their Dallas base but John felt it was time to break loose again and came down to San Antonio. Old fans and new ones (who had heard tales of Nitzinger or who were familiar with the group through their older brother's record collection) came out of the woodwork for the band's two-night stand at the Head First Club.

After a grueling first set; which began in a mellower mood than I had thought Nitzinger could play, but which ended in the typical loud'n' flashy Nitzinger style of old, John spoke about his rock'n'roll past, present and future. The other members, (Jerry Harris-bass, Kenneth Whitfield-keyboards and Darryl Noise-drums) watched a Burt Reynolds movie on the motel TV set while the interview took place.

## UNDERGROUND

"We haven't been around these parts in a long time", John said while open-

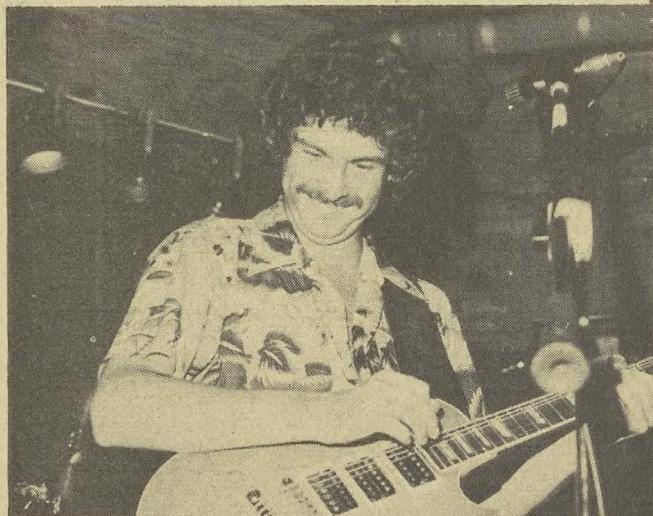
ing a cold one. "We've been real underground. We still live in Dallas and pretty much stick to those parts. We get a lot of local airplay there too since it's our home. We don't get any here, which is why we don't come to S.A. much. Besides, until recently there haven't been too many clubs that had rock'n'roll here. But there's always been a good rock market here for me."

Although Nitzinger has been out of a recording contract for two years, the time is again ripe for his manic music and his gonzo-style of rock guitar-playing would seem a very saleable product now.

## RECORD CONTRACTS

"We don't have a new contract at the moment. But we do have several prospects. That really doesn't effect recording an album. There are several ways of doing it. You've got to cut it sometime. It doesn't matter when. You can either cut a whole album and then sell it or sign a contract and then cut it. But the record companies are definitely interested in high-powered rock because it's really taking over."

photo by Robbin Cresswell



Nitzinger had two albums on Capitol, one on 20th Century and one song on the MARI SOL FESTIVAL album. He hasn't been happy with his past contractual arrangements and he liked the idea of being free (for the moment anyway).

"I was real disappointed with my record contracts in the past and I felt it

was time to wipe the slate clean and start over. The album I did for 20th Century, LIVE BETTER ELECTRICALLY, was a beautiful album but they fired the president of the company at the same time they signed me. So it was released but not marketed right. It hardly got any distribution. We were ready to go on either a Ted Nugent or a Bob Seger tour and 20th wouldn't come up with the money to put me on the road. They're radio-oriented anyway but I really laid it on a silver platter for them. However, I feel confident that something will happen soon."

CRAZED, HEAVY-METAL ROCK GUITARIST

Bloodrock, another Dallas-based band which had a huge following during the early '70s, had five albums on Capitol. More than half the songs were penned by John Nitzinger which perhaps made most people think that he could write only the heaviest of hard-rock music. But that's just not so.

"Most people think I'm just a crazed, heavy-metal rock guitarist, which is true, but I do write in various styles

really. I've got some country tunes I've sent to Willie Nelson and I'm shopping around in other song markets too."

The recent Texas Jam featured Van Halen, Heart and other boisterous rock acts, so why not Nitzinger?

"We didn't play the Texas Jam because we were on the road in Oklahoma. It's too hot in the daytime anyway. We've toured a lot as headliners, although not much out of Texas. Without an album to push there's really no reason to go because you're not going to make the money and I'm not just in it for fun anymore. We don't play many arenas because we're in that limbo spot of not drawing enough to fill an arena, but we're big enough to fill big clubs. Besides I like to work clubs because of the intimacy. But I'd sure like to play San Antone's Municipal Auditorium. Right now I'm just basically trying to make it and survive."

John Nitzinger has been playing guitar since he was nine. He's been in and out of the big time rock marketplace and now feels he's ready once more to move from being a big frog in a little pond.

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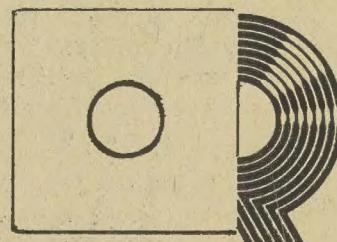
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**RECORD TOWN**

## Heart Of The City

Jim Beal Jr.

Thanks to Nick Lowe and welcome to the debut of our column about local music and related insanity.

\* \* \* \* \*

Heyoka won the Battle of the Bands which was sponsored by KTFM for the MDA. The event was held September 2 and 3. Judges were Jack Orbin of Stone City and George Weinberg of CBS Records. Congrats again guys.

\* \* \* \* \*

We made brief mention of a new band called Mornin' Side and they deserve more. Mornin' Side is a group of young (the oldest is 21, the youngest 15) musicians who play innovative, original compositions. Watch for a story in the next issue.

\* \* \* \* \*

For my money the best radio show in town belongs to Mark Chapion, Saturday nights on KMAC.

Champion plays it all and his show has yet to get boring. Your ears deserve a listen.

\* \* \* \* \*

Songstress/poet Naomi Shihab (see story page 16 in this issue) is now Naomi Nye. Congratulations Naomi and Michael. Nice wedding, but the reception champagne ran out way too soon.

\* \* \* \* \*

Overload auditioned for CBS Records at Players Retreat late last month and put on a spectacular to shame Busby Berkeley.

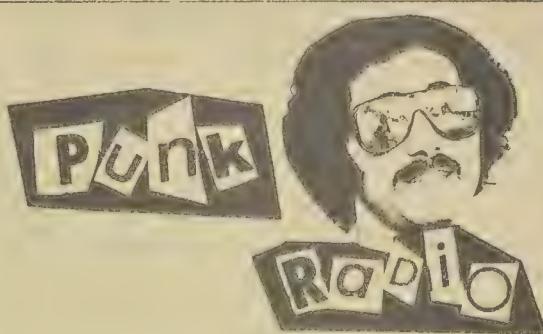
The music, flames, lights, explosions and taped effects apparently served their purpose. Band members were celebrating and it appears a contract is in the offering.

\* \* \* \* \*

One last, sad note. While checking out Frank Rodarte's ACTION MAGAZINE column I noticed a small note about the passing of Mr. Phil Clements. Mr. Clements helped out a lot of bands both big and garage

and his generosity and skill will be missed.

CONT'D PG 14



By Karen Koch

This may come as a shock to you, but PUNK ROCK is on Austin radio. Now I'm not talking about "Because the Night" and "Allison," I'm talking about The Sex Pistols, DEVO and X-Ray Spex. However, don't waste your time trying to find this music on our local radio stations (infamous for their mundanity). The only place to hear new, uncensored punk is on Neil Ruttenberg's special punk shows which air one Sunday each month on KUT FM (90.7):

Neil has been doing punk shows for over a year but the lack of publicity and irregular radio scheduling has prevented many interested fans from hearing the programs. Each show lasts three hours (11pm-2am) and is put in the "Rock of Ages" slot.

The next program is tentatively slated for September 17th. If enough people would show the people at KUT that there is an audience for this program, maybe they would give it some publicity or at least list it in the KUT "Listen" guide.

Besides doing punk shows, Neil has done shows on the Mercey Beat, psychedelic music, glitter rock, art rock and early Sixties rock and roll. He also did a radio interview with the Patti Smith group.

Neil isn't sure who his listeners are so if you catch his show, call him for requests. So far he has gotten one request--for "Adult Books" by X from someone at the Stallion Book Store. See Neil, there are people out there...

# COONASS ROCK

by Monte Martinez

Blac Dog are coming to San Antonio's Player's Retreat rock-n-roll club September 14, 15 and 16. The group is from Louisiana and they are bringing a rock-n-roll sound seldom heard in San Antonio.

Producer and manager Buddy King describes the group's music as "coonass". That's a combination of fun lovin', hand clapping, foot stompin', Hell raisin', beer drinking, good time music.

The Dogs have a tentative tour schedule that includes concert dates with Blackmore's Rainbow and Blue Oyster Cult.

Currently Blac Dog can be heard on the air waves via KMAC/KISS on Joe Anthony and Lou Roney's radio shows.

BACKWOODS BOOGIE is the title of the current (and first) album on Crazy Horse Records.

Jimmy Domingeau plays lead guitar and creates some fine guitar hooks throughout the album. "The Be Tail" (about the 'Big Foot' of Louisiana) is the title of Blac Dog's latest single release. Supported by Bobby Joe Kubelha's wailing voice, Eddie Bodin's knocking drums, Randy De Roven's boogie bass and Greg Brouards' incredible harp.

Other cuts of special interest on the new lp are title song "Backwoods Boogie" and "Nobody But You". Both songs display the group's highwire tightness and driving force.

Don't miss Blac Dog at the Player's Retreat this month.

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## Getting To The Roots Of Blondie

by Ron Young

*Blondie is one of the most popular bands of the new wave crop. More pop-oriented than punk, the New Wave group's sound is built around James Destri's Farfisa organ. Blondie is made up of five males and one female. That female is lead singer Debby Harry, a pretty blonde kewpie doll who is the closest thing to being a new wave sex symbol. The band currently has two albums released on the Chrysalis label; BLONDIE and PLASTIC LETTERS. A third album has been recorded and is due out this month. Like a hipper ABBA, Blondie will hopefully enjoy as much success in America as it currently does in Europe. At the time this interview took place, the group was the opening act on the Kinks' tour.*

RNR-It's strange that with you clean pop sound you still haven't made the Top 40 charts in America. It seems that if Patti Smith ("Because the Night") can make it, Blondie should.

Debby Harry-Well, I think eventually we will. I think that's ("Because the Night") a big step in the right direction for all the new groups. But I think the major reason that song got airplay was because of Bruce Springsteen. But it's a great song and I like the combination a lot.

Chris Stein (lead guitarist)-But what if the Stones put out "Satisfaction" now or some new band that sounded exactly like the Stones did back then, would it get airplay? I don't think the programmers would approach it.

Harry-Most of the time the program directors say that the production of the sound of the record isn't compatible with the other songs that they play.

RNR-You've had several silver and gold records in Europe. Why do you think you're more popular there than in the States?

Stein-We had the number one record in England. We tour extensively in England and Europe. You can tour all of England in about two weeks. But we've never really toured here completely. I think that one

photo by Robbin Gresswell



Blondie's Deborah Harry

of the reasons we're so big there is because they like Americana. What's taken for granted here is appreciated there.

RNR-On the new album you just recorded why did you switch from Richard Gotteher to Mike Chapman (The Sweet, Mud) as producer? Any dissatisfaction with Gotteher?

Stein-No, I like both his records. It was just time for a change and Chapman was horny to produce us.

RNR-Blondie had a mid-sixties sound to their music, why didn't you try to get Phil Spector to produce?

Harry-We wanted to get away from that sound. That was part of Gotteher's treatment. I think the new record is more clearly what Blondie is. We'd eventually like to produce ourselves, but it depends on the record company and how we do on this next album.

Clement Burke (drummer)-I'd love Paul McCartney or Otis Blackwell (the guy who wrote many of Elvis' big hits) to produce us.

RNR-Chris, are there any new directions on the new LP?

Stein-We try to do sort of a disco number, but without strings. We try our interpretations of the Motown sound. Sort of like what Kraftwerk does.

RNR-Debby, who would you say influences your singing style?

Harry-I listened to mostly black girl singers. I like Lesley Gore a lot too. Lotte Lenya, Ronnie Spector, Janis Joplin, Etta James.

RNR-Was the band together before you became a part of it?

Harry-No, I've always been part of the original concept.

RNR-With your photogenic qualities do you have any intentions of going into films?

Harry-Yeah, if the right thing happens I'll do it. But I like music the best.

RNR-Was Blondie always pop-oriented or were you ever into the punk thing?



photo by Robbin Cresswell

Blondie talks with editor Ron Young and photographer Bruce Smith about their new album Parallel Lines.

Burke-We've always been pop except maybe in the very beginning we were punk because we didn't know how to play our instruments.

Stein-Speak for yourself. (laughter)

Burke-We were a power-trio with punk overtones because that's about all we could do with a guitar, bass, drums and singer.

RNR-You've recently replaced bassist Gary Valentine (now a solo act) with Nigel Harrison (formerly with Ray Manzarek's Nite City) and also added Frank Infante on guitar. Do you feel the need to flesh out your sound?

Stein-Yeah, because it definitely fills

up the sound in bigger halls. Frank really adds to the new Blondie sound. The new album features a lot of lead guitar.

RNR-How do you like touring with the Kinks?

Burke-It's really great to get the opportunity to play with Ray Davies because you can get thrown on the kind of tour where you have nothing to do with the other band at all. So we're fortunate.

Stein-After we leave the Kinks tour we'll be headlining our own tour in Europe. Our new album should be out by then and hopefully a single from it.

## Heart Of The City continuation

August 20th marked the end of one minor San Antonio "institution" and the beginning of what may turn out to be a major one for area musicians.

But let's dispose of the sordid news first.

The 4th Annual Beggar's Banquet never came off as Yellow Rose Productions promoter Steve Griffith folded his tent and left for points unknown.

A small group of determined people (Ruth and Robin Klause and Steve Schechter of a fine, upcoming band called Mornin' Side to name a few) managed to salvage a few hours of music for the people who showed up at Villareal's Ice House.

Meanwhile, at the Aquarium Disco Frank Rodarte's dream of a San Antonio Musician's Association moved closer to reality.

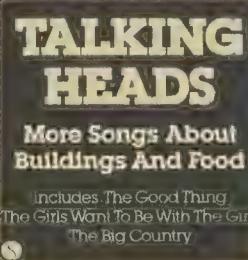
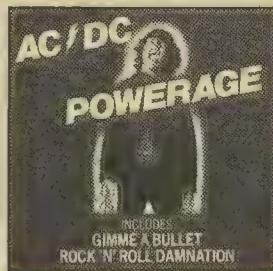
Between 60 and 70 heavyweight musicians including Augie Meyers, Rocky Morales, most of Turning Point, Jr. Jesse, Mando Lucio and Chip Morton joined folks like Guero Polkas de KEDA (the media was sadly underrepresented) and tried and true fans for the first meeting.

The necessity for such an organization cannot be overstated. It's time for the people who know and love music to take some control over their collective destiny.

The next SAMA meeting will be September 10 at 3:00 PM at the Aquarium Disco in the Bass-West shopping center.

Everyone is invited--fans are as welcome as players.

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# folk among the rock

by Jim E. Beal Jr.

Folk music may or may not be making a comeback throughout the world, but poet/songwriter/singer Naomi Shihab proved it could and should last month at Fourth Street Inn.

Shihab, poet-in-residence for the San Antonio Independent School District and songwriter extraordinaire, worked friendly magic with the help of her songs, guitar and a crowd of friends, family and passers-by who soon became friends.

The Fourth Street Inn (old folkies, aging hippies, flower children, peace freaks and guitar pickers will remember it as The Gatehouse) has survived more than a decade of changes as has its many patrons.

It seemed ironic and somehow heartening to be gathering in a pleasant room on Fourth Street to listen to folk music while Alvin Lee and Ten Years Later were whipping out rock and roll around the corner at the Municipal Auditorium. Times change, but they don't.



## SIMPLE SHIHAB

"I just play real humble, simple little songs that I write and I usually play only things that I write. I may do two or three tonight that I haven't written and if so I'll make a statement that someone else wrote 'em, otherwise these are all my songs," Naomi (under)stated to begin the evening.

For almost three hours, with a couple of short breaks, she mesmerized the crowd with musical novelettes like "Heroes in the Dimestore", "Banjo Man" and "Somewhere in the Greens".

Shihab has a voice that's rich with natural vibrato and flexible in its range. Her delivery is straightforward and uninhibited. Her stage presence is honest, open and friendly. These elements, combined with complete confidence in her songs can't help but draw an audience into her stories.

Naomi's song subjects run the gamut from love to contradictions, from people to vegetables, from places to decisions. She's unique in both material and delivery. As quick as one compares her with Joni Mitchell or Judy Collins, Townes Van Zandt and John Stewart come to mind.

Comparisons fall apart and leave listeners and reviewers grappling with the pleasant enemy "no pigeonhole" and free ears and minds to listen, hear and enjoy.

While she doesn't perform in public much, Shihab's no stranger to the music business. Naomi played the Kerrville Folk Festival New Folk Concerts the past two years (robbed in the competition both times), she wrote the title song for "Just Like A Recurring Dream", a fine album (on the Casablanca label) by Meisburg and Walters and has a couple of tapes floating around record companies ("we just don't know exactly what to do with them.") As if the idea of releasing an album of original, unique material is an alien one.)

Naomi Shihab does have one major flaw, but it probably won't make much difference to an audience. She plays no weak songs, thus leaving listeners with no way to determine which one is their favorite.

POSITIVELY FOURTH STREET

Fourth Street Inn, 209 Fourth St., is open Monday through Friday for breakfast and lunch. It's also open Friday evenings for dinner and live music. Everything at the Inn is done by volunteers. After 10 plus years people who work for and with Fourth Street Inn are still at it and still loving it.

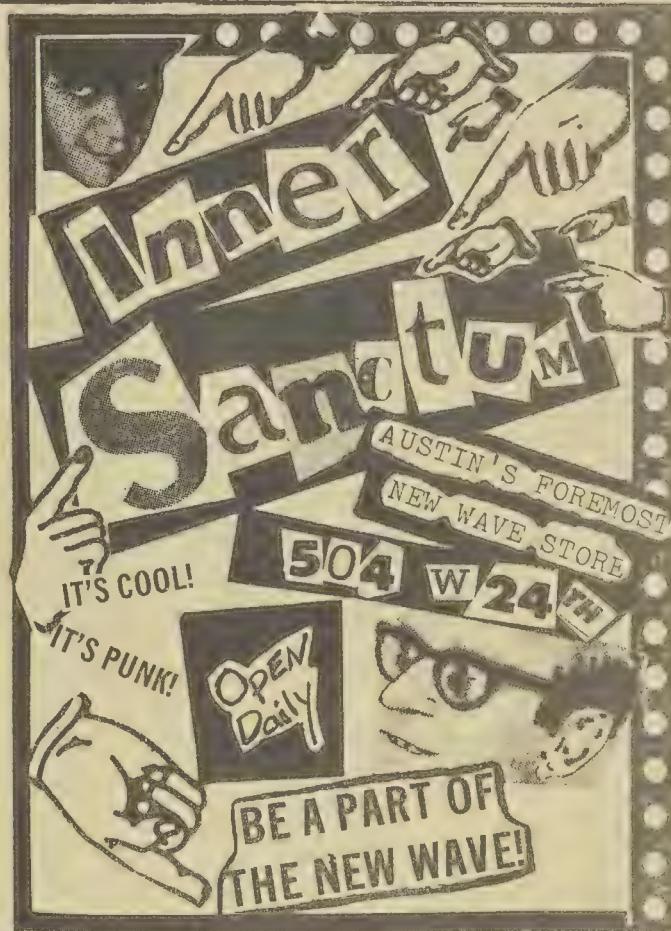
After 10 plus years there are still a lot of people who love to sit and listen to music for the sake of music. There are also a lot of people who like to play music for music's sake.

A number of people associated with The Inn are hoping to get both groups together for good food, music and company. If you'd like to perform your songs for appreciative audiences call Jim Beal at 828-7608. If you'd like to be an appreciative audience call the same number or call the Fourth St. Inn at 227-6208 on any Friday nite to see what's going on.

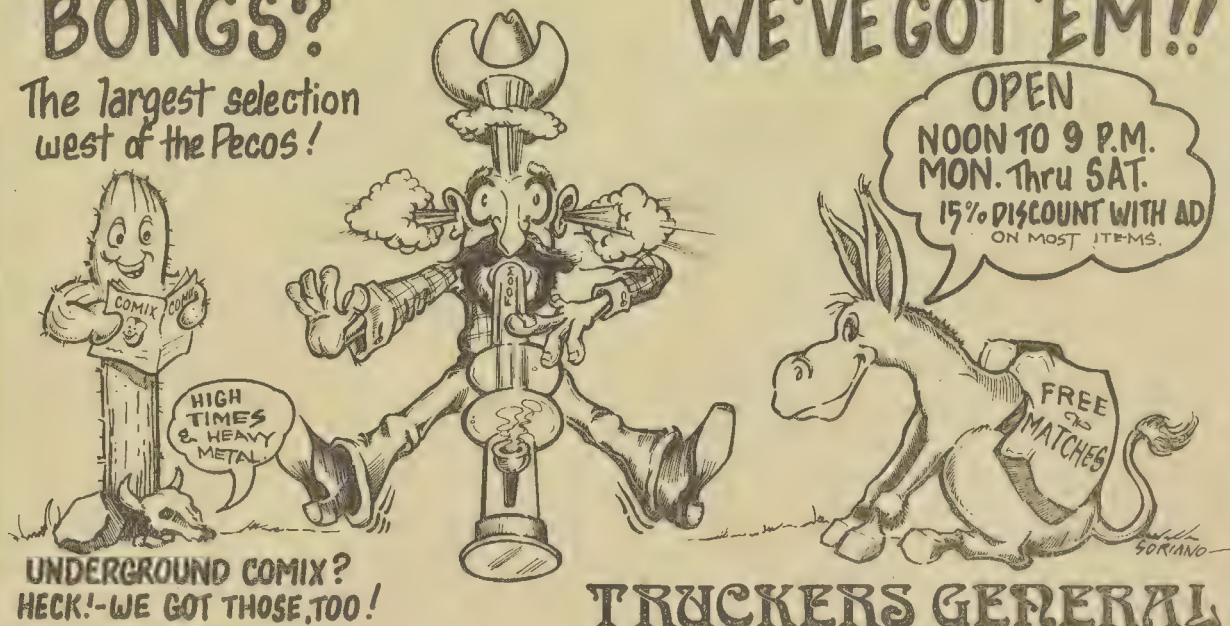
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Nancy Gray deserves photo credit for her pic of Van Halen in our last ish.

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# INNER SANCTUM'S 8th birthday!



By Karen Koch Photo by James Attee

It could be just a case of beginners luck, but someone up there must be looking after Inner Sanctum records in Austin. Despite the numerous record chain stores that have settled in Austin, this independent store just celebrated its eight birthday. Joe Bryson, founder and owner of Inner Sanctum threw a party with 8 cases (the magic number) of champaign to commemorate the occasion.

In honor of this birthday, I got Joe to tell me some stories about the early days of Inner Sanctum.

The original Inner Sanctum was located at what was once the record store in Austin, Phil's Records on 24th. Like everyone else, Joe used to hang out there with Phil and his wife Glenna. One day Phil said he was thinking about selling the store and Joe jumped on it. He had been disillusioned by his business school education at UT and going into business for himself seemed like the perfect solution. So, he scraped together the necessary \$2900 and bought the store.

#### A New Name

Obviously, Joe's name wasn't Phil, so he had to come up with a new name for the store.

"I was over at a friend's



apartment and we were trying to decide what to call the record shop," Joe said. "They had a bathroom that was divided into two rooms--one had the toilet and tub and the other had two sinks and a mirror. They called it the 'inner sanctum' and the 'outer sanctum. I decided that it sounded nifty enough to name a bathroom after. I found out soon thereafter that there had been a radio show called Inner Sanctum Mysteries."

#### The Harder They Fall

Because Inner Sanctum is an independent store, Joe has had to defend himself against the powerful chain-stores. So far he is holding out.

"In 1970, we opened up right next to what was once Sound Shop (a chain store) and it wasn't even three months before we ran them right out of business. We were just the tiniest little store but we were selling cheaper than them on the hot hits and we knew what was going on better than they did," Joe explained. "The last day that they were in, I went over there and bought six hundred dollars worth of their records on sale and took them over to Inner Sanctum and sold them at our price."

A battle was waged with Discount Records over the release of George Harrison's "All Things Must Pass" album. In those days, Joe had no credit so he had to pick up his record orders at the bus station with cash. He would pick up half an order sell it and come back for the rest when he had enough cash.

"I was driving back down to the bus station and I kept listening to these spots on the radio for Discount Records for the new George Harrison album. They had it on sale for such and such and then they would tag it with, 'Well, they're out right now but they will have some in again at 3:30 this afternoon.' I decided to take advantage of all this advertising, so I came back to the store and got out a big piece of cardboard and put 'George Harrison's 'All Things Must Pass'--Six dollars, No Tax' and walked down the drag and set up a booth right in front of Discount Records. When the manager of Discount saw me out there, he said, 'This is

veerrrryyyy bad bullshit!" That was the best day of business I had for the next three years."

Inner Sanctum used to be open from 12 to 12 ("hippie hours") and the store was packed one midnight with people waiting for Joe to return from the bus station with the just released "Let It Be."

"I was just busting open cases and passing them out to hands all over the place. Music used to be like that. A Rolling Stones album was a major event. Dylan too. Now there's nothing like that."

Things may have mellowed out somewhat since then, but Inner Sanctum is still holding off the chains and continues to bring Austin some of the best and newest music available.

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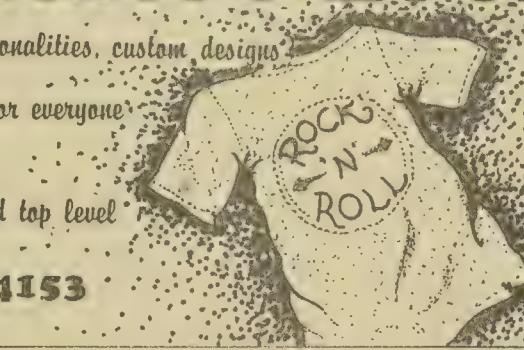
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## David's Dusty Discs

by David Frost

This column is directed to the new record collector. You've got your first hundred or so 45's and you're wondering...how good is my collection?

Well, you've got a ways to go. Major league collectors own at least 5,000 singles; advanced collectors, about 2,000. But as you expand your collection (and you will), there are key records that can mark your progress. When your collection contains these 45s, or similar ones, you're doing all right. In alphabetical order:

1: any Elvis record on the Sun label. They're not rare, comparatively, but almost everyone wants them. That's one of the few things all record collectors agree on, so possession of an Elvis Sun is an admission ticket to "serious" collecting.

2: any record on a gold-top Federal label. The "gold top" refers to the label design. They were pressed in limited quantities during the early 50s, and most issues contain good blues or doo-wop material. Because few have survived, a gold-top Federal is a sign that you've been really digging for records and otherwise doing your homework. Acceptable alternatives: anything on Chance, Blue Lake or Rainbow.

3: "Escape" (the What; Martinack records). You've probably never heard of it (actually, it's Bob Dylan's "All along the Watchtower") and that's precisely the point. Also, it's dynamite punk, ca. 1969. When you've got a fine record that most other collectors aren't even aware of, that's worth five points and a high draft choice. Good for you! Acceptable alternative: "Blue Lights" by Alan Cassaro on Integrity Records... and about a thousand others that I've never heard of.

4: "Gee" (the Crows, Rama records). This up-tempo vocal group release from 1953 is a leading candidate for the title of "first rock'n'roll record." Need I say more? If your copy was pressed on red wax, it's perfectly cool to be smug about it. Alternatives: the other candidates: "Crazy, Man, Crazy", "Crying in the Chapel", "Sixty Minute Man", "That's All Right, Mama", "Rocket 88" (78 rpm issue only), and "Sh-Boom".



5: "Louie, Louie" (Kingsmen, Wand records) For historical reasons only. Alternatives include "Hey Jude", "Sugar Sugar", "Walk Don't Run" and "Lipstick on Your Collar".

6: "Oh, Baby" (Esquerita; Capitol records). Esquerita, the white Little Richard, made some of the wildest rock'n'roll records ever. Though his records never sold worth a damn, they're well worth having and indicate that your tastes are sufficiently bizarre to qualify you as a serious collector. Alternatives: "Strollie Bun" (the Blonde Bomber), "Help I'm a Rock" (Mothers) and "Bila" (Versatones).

7: "Rockaway Beach" (the Ramones; Sire records). Other punk singles are good or better, many are rarer, but this one made the charts (#84 on the Billboard Hot 100 during February '78). Ownership of "Rockaway Beach" shows your sensitivity to beginning trends. Acceptable Alternate: "Anarchy in the UK".

8: "Rock Me Mama" (Lightnin' Slim, Feature records). A very rare blues record, and you can't find it without looking long and hard, far and wide. If your older cousin from Baton Rouge gives you his copy for free, I don't want to hear about it. Alternates: Many, but a copy of "World of Trouble" (Memphis Minnie; J.O.B. records) would be nice...

9: "Tales of Brave Ulysses" (Cream; Atco records). This is a 60s phenomenon: a poor-selling single from a top LP. It shows a "healthy" attitude for a collector: if it was on a single, I want the single. Alternates: "Blues from an Airplane" (Jefferson Airplane); "Albatross" (Fleetwood Mac).

10: "Wasted Days and Wasted Nights" (Freddy Fender; Duncan records). Collectors love to impress their friends with obscure releases from early in the career of a now-famous artist. This recording, from 1959, will do just fine. Alternates: any Doug Sahm single on Harlem or Renner records.

So, how's your collection coming along?

David Frost is the host of KRTU's "Back-beat Show". Every Tuesday from 9-10 PM David takes listeners on explorations of the roots of rock'n'roll.



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## Get Kasual

Kenny and the Kasuals, Impact, Live at the Studio Club, Mark Mono LP 5000.

by Frank Haecker

Due to the recent rise of punk rock and increasing interest in the 60s roots of punk, one of the best examples of early 60s punk has been re-released. Kenny and the Kasuals were a local Texas group from Dallas during the mid 60s. This is their one and only album and it was originally released in 1966. Only 500 copies were pressed and sparsely distributed across the U.S. but mostly in Dallas. Now the album is available again and in a much larger quantity.

The Kasuals were a punk band in the truest and purest meaning of the word. They were five 18 and 19 year old local kids trying to break into the national music scene with their own record, doing all the big hits by the rock stars of the times. But Kenny and the Kasuals were more than just a copy band. They added their own fire to anything they did. The IMPACT album is exciting, hot, loud, throbbing, bold and uncomplicated, not glazed over by the sweet syrup of the highly technical production of the modern multi-track studio. IMPACT is good, fun, rock and roll in its natural raw state.

IMPACT has an imaginative beginning. As the music starts a phone rings, a bouncer type voice answers, "Studio Club". A girl asks, "Who's playing tonight?" "Kenny and the Kasuals", the voice answers. Then the sound of the band comes up from the background, they introduce themselves and then rock through their lineup of 60s classics including "Money", "Gloria" and songs by the Kinks and Zombies.

The album is a slice of Texas rock history and rock history, period. An excellent example of early punk, it has significance to the punk scene today. The great success of its re-release may suggest that it is even more valid today than it was 10 years ago.

A second LP of previously unreleased original material by the Kasuals should be out later this year. The latest word is the group will reform, cut an all new LP in the summer, tour, and otherwise attempt to Kasualize the country.

# WISE CRACKS ON HOT WAX

by Ron Young



I fought with my twin/ My enemy within--  
Dylan (a Gemini)

Bob Dylan/Street Legal/Columbia-  
by Ron Young (a Gemini)

When something becomes street legal it's easier to get, to be sure, but the dangerous fun of getting it illegally is gone too. This is also true of Dylan. Dylan used to be considered underground. The masses weren't really hip to what he was saying and it was always fun trying to decipher his lyrics to see what he'd tell us about ourselves next. So you had to be quick. You had to be hip. You had to be ready to change when he did. And you didn't always know who was the teacher and who was the student. Well Dylan is underground no more. Since 1974 he's toured almost constantly. He's been on t.v. He's had a general release film, RENALDO AND CLARA. He's even appeared in a Peckinpaw film, as well as having written the score. In general, Dylan's been more accessible to the public. This has made his mystique wear thin. It also seems to have effected his lyric writing as well, because the challenge of trying to decode him is gone on STREET LEGAL. It's just too plain language. And when he tries to be obscure like on the album's best songs, "Senor", it comes off as bad Leonard Cohen. Ali's gone and now this!

Ok, ok. Hold it. He's always said he's just the same as me or you. So now maybe he's just trying to prove it once and for all. Besides you used to say that you'd prefer to hear better melodies and

stronger production than so much poetry. Now you've got it and you're still not satisfied, sheesh. / Sure, I like the move toward more melody to flesh-out his new album but not at the sacrifice of lyrics. Don't get me wrong, I like the new album but not as much as Blood On the Tracks, which was his best since Blonde On Blonde. / But why do you have to compare the two? You said yourself that you've gotta be ready to change when Mr. D does. / Yeah, I do like the new production, but Jeez, he goes overboard with it on most of the songs. And, damn, I miss his expressive harp playing. Those sax riffs are ok for Van Morrison or Springsteen and it really works well sometimes like on the cosmic blue, "New Pony" when it adds to the cacaphony and

as a warm interlude on the pleading "Baby Stop Crying", but usually it gets in the way. The same goes for that omnipresent female chorus. It can sound like banshees wailing or like a heavenly choir but mostly it's just irritating because it's on every song. //

Don't you think Dylan's still the master of verbal pictures? Just listen to "Senor" and it'll conjure up a Sergio Leone flick. And talk about his singing, it's brilliant on this cut especially. / I do have to agree to that one. But how about "No Time To Think" where he sings "Loyalty, unity/ Epitome, rigidity" as a bridge to the chorus. It's silly and trite and how can Dylan be silly and trite? / Whew, yeah, you're right on that one. It's really sort of an unlistenable song if you think about it. But maybe, just maybe Dylan doesn't want us to think about it too much. Maybe he doesn't want to be taken too seriously anymore. Maybe Street Legal isn't a record for the public. Maybe it's an open letter to Sara his wife so she'll come back. / Yeah, perhaps you're right. Do you think she'll make a record too? / I don't know, let's go put on the new John Prine album. He's beaten Dylan at his own game before with Common Sense, so let's see where he is now, Ok? Ok. \*\*



The Dictators/Blood-brothers/Asylum

After their killer debut album Girl Crazy! quickly found a home in the cut-out bins I figured it was all over for The Dictators. When their second album Manifest Destiny came out last year I was positive it was all over. As a rock band they sounded like they had had all their teeth pulled. They weren't funny no mo either. But the Dictator magic and mirth is back in near-full force and I'm once again rockin' and rollin' on the floor with laughter. Handsome Dick Manitoba's lungs are blowin' hot, Ross The Boss's lead guitar is as good as any metal gun-slinger. The songs are almost as good as those on Girl Crazy! especially, "I Stand Tall", "Borneo Jimmy" and "Faster and Louder". These guys are The Ramones with musical talent.\*\*

Leon Redbone/Champagne Charlie/Warner Bros.

Without the visual image his records just don't come off well after two listenings. But if you dig nostalgia and think ol' Leon's the cat's meow and if you're sitting in the front porch swing sipping a mint julep and swatting flies while dipping your donut in your honey's tea, then this one's for you. Otherwise if ya' got one ya' got 'em all.\*\*

The Rezillos/Can't Stand The Rezillos/Sire

An Irish version of Blondie? A lead singer that looks like Judy Carne from the old Laugh-In Show fronting a musically-healthy

punk band. Too bad they only know one tempo - fast. Vaguely interesting group but they'll be lucky to last as long as Blondie has. They do a fine version of Dave Clark Five's "Glad All Over" but I'd rather see The DC5 resurface personally.\*\*

Joe Cocker/Luxury You Can Afford/Asylum

"Jeez", I thought when I saw Cocker's new LP in the store, "are they still letting that burnt match of a human still make records? I thout he'd gotten wise and gone back back to plumbing." I approached his latest with a thumb down attitude, but whatthehey?! Joe's back and it's his best since the near-miss I CAN STAND A LITTLE RAIN LP. His voice again has most of the old spirit and fire in it. He's got his phrasing and timing back too. He's chosen (or someone has) the right material to sing this time. And Allen Toussaint as producer is the best guiding-hand Joe's had since MAD DOGS AND ENGLISHMEN. Cocker performs Dylan's "Watchin the River Flow" like it was written for him. To cover Procal Harem's "Whiter Shade of Pale" is genius on display and it's done admirably. Of the ballads Phil Driscoll's "Southern Lady" and "Wasted Years" are stirring reflections of Joe's up-and-down career. Like Dion's RETURN OF THE WANDERER, Cocker's latest is one of the pleasant surprises of the year.\*\*

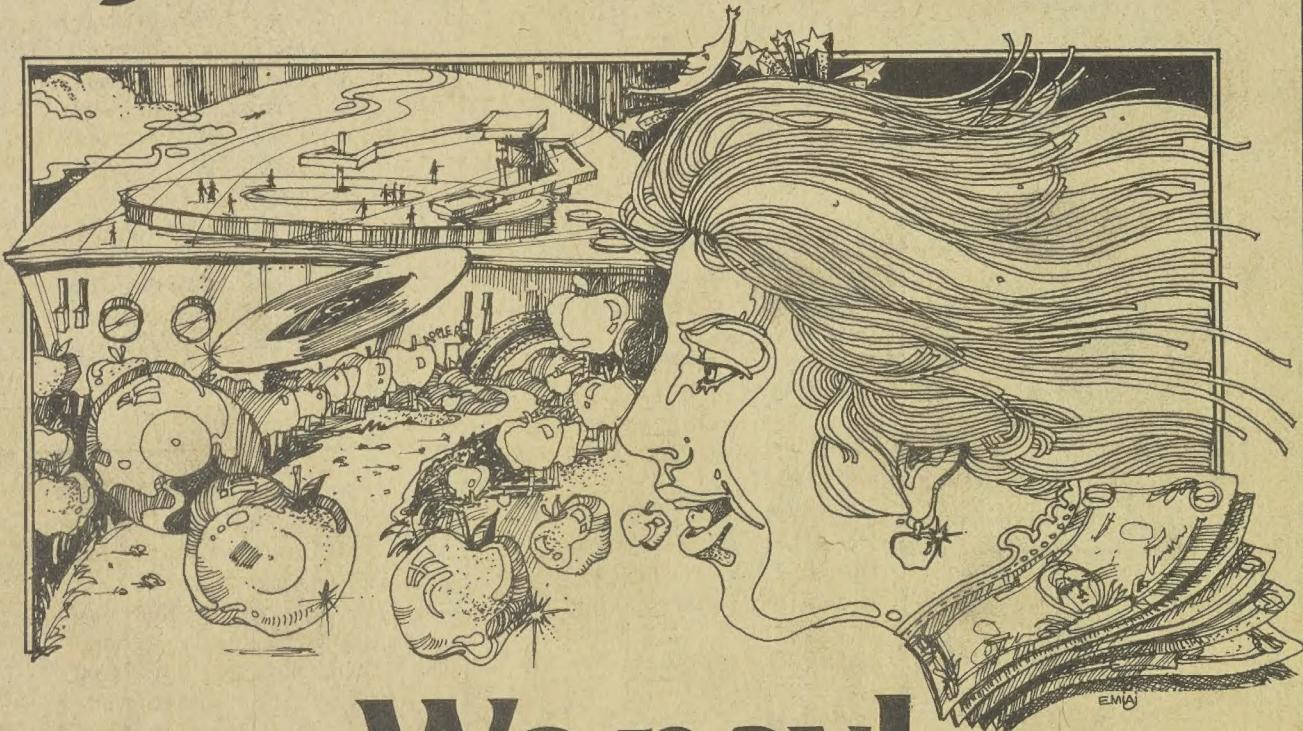
Live At The Palais/Michael Nesmith/Pacific Arts

I wish I could write better of this album but I can't mainly because it's the deadest 'live' record I've ever heard. Da band backing da Nez, despite its expertise, is stiff and unexciting. Every song here seems to take the same dull pace. Even the token Chuck Berry tune "Nadine" lacks energy, but Nesmith has always been too much thinker and not enough rocker to suit me anyway. Nevertheless, the former-Monkee from S.A. is in fine voice and really shines on the beautifully-rendered "Joanne" and "Silver Moon". Otherwise this album is an extension of its first song title, "The Grand Ennui". Look it up.\*\*

The Saints/Eternally Yours/Sire by Scott Crupn

The Saints have produced some of the most intelligent and energetic New Wave material with their second LP. Their lyrics are hard hitting and the music is fine. Everpresent in their compositions is the blazing guitar work which threatens at any moment to explode in flurries of brilliance. This, while good in its own right, seems a bit out of place in some songs, such as "Untitled", a love song, which seems slightly out of place itself amongst the scathing attacks on life, self-centered people and "Orstralia" ("where you don't need your brain no more"). If you've heard previous Saints music, you've probably already got this album. If not, give a listen. You won't be disappointed.\*\*

# For those records you don't play...

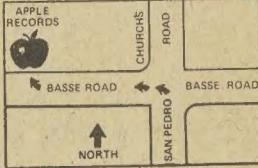


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